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AUTHOR LESUEUR, VIRGINIA T.
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ABSTRACT

THIS 10TH-GRADE TEACHING UNIT ON ROBERT SHERWOOD'S "ABE LINCOLN IN ILLINOIS" CONSISTS PRIMARILY OF SAMPLE TEACHER QUESTIONS AND STUDENT RESPONSES DESIGNED TO LEAD THE STUDENT TO A DISCOVERY OF VALUES AND AN AWARENESS OF THE CHARACTER DEVELOPMENT OF LINCOLN. INCLUDED ARE A SCENE-BY-SCENE ANALYSIS OF LINCOLN'S CHARACTER, SIX QUOTATIONS FROM LINCOLN, AND A BIBLIOGRAPHY OF SOURCES ON TEACHING AND VALUES. (LH)

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THE DISCOVERY ROUTE TO VALUES, VIA LITERATURE

The synopsis of a conviction and a theory
and a sample unit of that theory
applied to a tenth-grade literature unit.

ABE LINCOLN IN ILLINOIS and Commitment

by

Virginia T. LeSueur

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PROLOGUE

Barbara Tuchman was discussing the writer of history when she listed as vital to his success a belief in the "grandeur" of his theme and a sense of addressing an audience whom he would like to stir into sharing that belief. (Tuchman, 1967, p. 30)

This writing is not history, but if it were, this writer would meet at least these qualifications for success. For I do believe in the grandeur of my theme. I do feel that I am speaking to an audience, and to a specific one. And I do want that audience to feel as I do about this theme.

The theme for which I allow so mighty a descriptive noun? That teachers of English have a unique opportunity--and hence a unique responsibility--to help shape Tomorrow by their influence on the values of Today's students. And the audience? Teachers of English whose choice it is to ignore, use, or misuse that opportunity.

SYNOPSIS OF THESIS*

As the Prologue forewarns, this writer holds training in "valuing" to be an integral part of a teacher's responsibility, and measures the significance of the teacher's "partnership in creation" not by his proficiency in transferring facts but by his commitment to and skill in implementing wisely-considered judgments--that is, by his allegiance not to Knowledge but to Wisdom by means of knowledge.

*Chapter I, "Why and Who?" begins "Everybody agrees that somebody ought to do something about young people's values!", oppugns the generality, and then offers evidence to support that statement's refinement to "In the light of America's contemporary social conditions it is the opinion of many psychologists, philosophers, educators, and laymen that unless value-instruction is incorporated into the teaching-process, not only will individuals fail to live successfully but democracy itself will fail.

Chapter II seeks an answer to "In General, How?" and finds evidence to support a hypothesis: that a sound plan for value-instruction would evolve if one built on opinions that values are derived from reflective thinking and critical investigation; considered and broadly exposed the humanities, as sources of insight and creative imagination; and at the same time focused on the "process of valuing," during the consideration of these humanities, by providing as many opportunities as possible for thinking critically about values--always, however, with total freedom of choice, by means of the Discovery Process; thereby creating the climate considered ideal for intuition--for "reason in a hurry"--which has been called "the most valuable coin of all."

Chapter III is a sober consideration of the influence of a teacher's own values: of what a teacher <u>is</u> or <u>is becoming</u>. Chapter IV points to the

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*Chapter indications refer to the entire thesis, by Virginia T. LeSueur and and titled <u>"Valuing," Literature, and the Teacher of Secondary English</u> (1968), which is available on Library Loan through Reis Library of Allegheny College in Meadville, Pennsylvania 16335.

possibility of unique implications for teachers of English. And Part Two then presents a series of tenth-grade literature presentations which follow the Discovery route and which integrate the process of valuing. (Examples from these nine units follow this preamble.) The work closes with a quotation:

> Instead of giving young people the impression that their task is to stand a dreary watch over ancient values, we should be telling them the grim but bracing truth that it is their task to re-create those values continuously in their own time. . . . The moral order is not something static . . . it is a living, changing thing . . . and never any better than the generation which holds it in trust. . . . A society is continuously re-created, for good or ill, by its members. This will strike some as a burdensome responsibility, but it will summon others to greatness. (Gardner, 1963, pp. 126-127)

Added is the comment that in the hands of teachers--perhaps particularly in the hands of teachers of English--may lie the influence which will decide whether this continuous re-creation now moves toward good or toward ill. And, following the units, is an Epilogue which speaks for itself.

Pages 63-75, 118-124, and Appendix D of Virginia T. LeSueur's thesis, "Valuing," Literature, and the Teacher of Secondary English, comprise this report.

CHAPTER X

A DRAMA AND VALUING

IN THIS TEMPLE
AS IN THE HEARTS OF THE PEOPLE
FOR WHOM HE SAVED THE UNION
THE MEMORY OF ABRAHAM LINCOLN
IS ENSHRINED FOREVER

With these words on the board above the mounted picture of the Lincoln Memorial--and with bulletin boards designed to help with visualization*-begins a look at Robert Sherwood's Abe Lincoln in Illinois. The Prime target will be an awareness of the character development of Lincoln, via discovery of how the playwright brings him to life by both direct and indirect characterization. But valuing is integral within the effort.

I: What comes to your mind when you think of this famous man--of this man history honors as a great man?

S: Humble beginnings, love of learning, honesty, a sense of humor, compassion, remembered words, strength in crisis [not until now has there been another time when Americans fought Americans], steadfast loyalty to a great ideal--to protect which no price was too high nor no sacrifice too great.

I: I wonder where great people like Lincoln come from? Are people born with greatness in them? Is it a matter of accident? Is it a matter of whom you know? Does one have anything at all to say about it himself? How does greatness happen? Don't answer me now, but keep the question in mind as we read this play.

First, though, let's take a look at the famous man this play is about and at the famous man who wrote it.

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*The March 4, 1961 edition of The Saturday Evening Post includes a lengthy article titled "Citizen of New Salem" (p. 18), which includes colored pictures of this reconstructed town. The article is commendable--and might well be reported on by one or several students, using the pictures as illustrations.

(Student reports from material supplied by the teacher would provide background material which seems essential even before this play is read.)

I: The lives of Lincoln and Sherwood certainly contain sharp contrasts! But I wonder if you noticed the elements they have in common?

S: Patriotism [both believed in democracy and in the Union], experience with politics [both had reason for disenchantment with democracy, but persevered, to serve it], belief that ideals were essential, independence of thought and action, strong convictions, active resistance to what each thought was evil [isolationism, in this play], faith in the worth and dignity of individual human beings, and devotion--without concern for reward--to causes in which they believed. Also, both were 6'4" tall! Sherwood certainly must have been impressive in his kilts!

I: Perhaps it was partly because of the characteristics and convictions which he shared with Lincoln that Sherwood was so impressed when he read Carl Sandburg's Prairie Years that he decided to write this play. He hoped that Lincoln's character, ideals, and acts at a time of crisis would inspire the same strength of character, ideals, and actions in Americans of his day, to help America through another period of decision. But more of this later.

Now. How does a writer go about creating character? What, in a play, for example, tells us the kind of person a character really is?

The discussion of the means of direct and indirect characterization--including the hazards, difficulties, and research demands of writing biographical fiction--will point to the comparison between creating a likeness with paints and creating a likeness with words: in both cases it must be done painstakingly, bit by bit.

I: Before we watch this character-artist at work, though, let's see if we can visualize the setting in which this play opens.

The pictures in the article mentioned as a footnote on the previous page would help here, as students are asked to imagine Mentor and Abe, the small room, the rough table, the books, the oil lamp. The two are talking about Moods (time to learn the term double entendre) and a very good device it is for Sherwood's opening strokes in his painting of Lincoln at age 24 (already middle-age, to tenth-graders).

I: Now let's examine Mr. Sherwood's "brush strokes." To help you remember, I would like you to list in your notebooks what those strokes show you about Lincoln. You've

read the play; let's just follow the script and you tell me what you are shown.

The findings of this search would result in close to the list which follows:

ACT ONE

Scene 1

Teacher Reminders	The Picture of Lincoln
	Moodiness
	Biblical knowledge
	Disinterest in Webster's speech and in the Union's problems
	Ungrammatical speech
	Indebtedness
All this in just 10 "sides." Can students see the skill this demonstrates?	Feeling of failure (for good reason)
	Faithful friends, nevertheless
	Scorn for politics
	Fear of people
	Fascination with death
	Pessimism

I: My word, what an unpromising character! And he is already 24 years old! It would be hard to imagine a less likely candidate for greatness, wouldn't it? What next?

Scene 2

Skillful disclosure of the current political situation: the justifiable animosity toward Andrew Jackson; the strategy beyond the Whigs' desire for a commoner-candidate, to erase their "privileged class" image.	Physical strength
	Courage
	Lack of "seeming," at any social level
	Empathy with others (Ann and Jack)
Josh: "But it's a long way off from New Salem--meaning the French Revolution. (Don't worry about anything that doesn't inconvenience <u>us</u>.)	Wry sense of humor--"Everything in this town is my business. It's the only kind of business I've got."
	Appetite for reading
	Interest in law--had read Blackstone

Teacher Reminders	The Picture of Lincoln
Ben: Keep out of politics. "They'll corrupt you as they've corrupted the whole United States". . . "Wolves feeding off the carcass of liberty." Everything Washington, Jefferson, and Adams fought for is dead. (Sound familiar?)	Antipathy to politics--"All toward staying out . . . . You'd never catch me starting any movements for reform or progress. I'm pretty certain I wouldn't even have the nerve to open my mouth."
Josh: "Whether you like it or not, you've got to grow." He is being the "jockey" referred to later.	Self-scorn--"Lord knows my ears are ears big enough. . . . I've got nothing to offer any girl I'd be in love with."

Scene 3

Abe is now 26	Inertness: Abe has been doing nothing in the Assembly but drawing his pay.
Note reference to Hamlet--allusion to the inability to decide and act	Lethargy: Josh says: "I found out that he has plenty of strength and courage in his body--but in his mind he is a hopeless hypochondriac."
Nancy says Abe needs a woman to face life for him	Fearful
	Despises a God who would let Ann die

I: And still our portrait shows anything but a great man!

ACT TWO

Scene 4

Lincoln is now 31; has been ill, and looks older	Avoiding responsibility: he has refused to argue seriously with Douglas; he is shocked by slavery but will not join Abolitionists, so does nothing. Herndon mentions "stagnant pool" and "will not grapple with the lions of injustice and oppression."
Note that the setting itself also speaks of Lincoln's character: litter, sagging shelves, threadbare carpetbag, boots caked in mud, unopened mail.	Insolvent still, but has paid 7¢ on $1
Note excuses: the Abolitionists are "fanatics": I "abide by the Constitution"; they "stir up trouble." (Sound familiar?)	Still popular; friends still trying to make something of him.
	"Buck-passing": he says Abolitionists responsible for threatened extension of slavery.

Teacher Reminders	The Picture of Lincoln
What would the scene have been like without Bill Herndon? Note the prime usefulness of a foil in the development of character. (Remember the foils in *To Kill a Mockingbird*.)	Playing it safe: he doesn't mind being in the Electoral College, but would hate to get elected to Congress and get into that ugly mess [remember what Atticus said about jurors]. But he recognizes his weakness--speaks of a Civil War within himself.

T: My word. Our "great man" had better hurry. At 31 he ought to be amounting to something!

Scene 5

Scene gives depth to the pictures by showing three contrasting reactions to Abe.	Elizabeth says Abe is lazy and shiftless and would prefer telling jokes to "getting ahead." Mary sees him as a man "who has split rails for other men's fences but would never build one around himself." He is a favorite of the children--and vice-versa.

Scene 6

Actually, Mary *is* ambitious, as Ninian points out.	Rebellious toward both life and death: he refused to say a single word at funeral of his friend Bowling Green. Afraid of Mary: he says he hates her ambition--just wants to be left alone Afraid of responsibility: Billy says the real trouble is he doesn't want to do his duty and is blaming Mary for his own inadequacy--for failure to take a stand for human rights.
Do these excuses sound familiar? Compare human rights with legal rights.	Makes excuses: he's merely "minding his own business," obeying laws about "property" rights guaranteed by the Constitution.

Teacher Reminders	The Picture of Lincoln
And yet, note that he envies those with ideals they feel are worth dying for. There is hope.	Cowardly: imagine breaking an engagement on one's wedding eve--by letter! Imagine running away!

I: This is a great man? Would you believe a flop and a coward?

Scene 7

Abe is now 33--has been away two years	Abe more serious: not so "comical" any more
Why did Sherwood include Gobey? (He does almost nothing and says only 14 words.)	But still drifting: tempted to leave everything and go West
What is the literary term for this point in the play? Define what happens to the play's action at this point.	THEN SETH SPEAKS OF LEAVING THE UNION, IF SLAVERY SPREADS
	Abe stops being scared: says he must do something to keep people like Seth
Sherwood evidently saw a connection between the change in Lincoln and his ability to pray? Do you?	And he finds he can pray--for the strength "to do the work before us"

I: Ah. Color is being added to the consistent grays and blacks of Lincoln's portrait. This may be an impressive painting yet!

Scene 8

I wonder why Lincoln returned to Mary. Any suggestions? (Did he think she might keep him on the road he had chosen?)

ACT THREE

Scene 9

I: Abe is now 49, has been married 16 years, and has now agreed to debate Douglas. Instead of examining Lincoln in this scene, let's examine the strengths and weakness of the statements which comprise it (actual statements--but a composite of several debates). Take a look, for example, at Douglas's logic in bringing up the miserable industrial conditions in the North? Why did he mention it? What effect does it have?

S: By saying the North is unjust, also, Douglas seems to imply that both are right instead of both are wrong--or that two wrongs make a right--or that what "everybody does" is okay. Illogical. But it is effective, since it diverts attention from the point that slavery is wrong.

I: Indeed it does. Watch out for this strategy. It is still effective!

Douglas flayed Lincoln for defying the Dred Scott decision--a decision made by the United State Supreme Court! Didn't this make Lincoln unpatriotic?

S: Would it not be unpatriotic to fail to criticize what seems immoral? Because we love America, it is important that we watch its behavior critically.

I: And what if you don't like its behavior? What if you don't like its laws?

S: Break them. Change them. ??

I: Ah. It is no easy decision, is it? And sooner or later it is a question you will probably have to face. How will you decide what course to take?

S: What's best for me. What's best for the future of mankind? What everybody else does. What somebody wiser than I decides is best to do. ???

I: You'll make your own decision, of course. You're the only one who can make it. That's why you're responsible for whatever it is. But of course you could decide not to decide! How about that?

S: That is a decision, too. Do-nothings can be fully as harmful as do-wrongs.

I: But how do you decide?

S: Get the best information--and the best advice--you can get. Think about it. Consider what is best for the most people. Make the wisest decision you can--and forgive yourself if it turns out wrong. But participate. Do the best you can to make the future better than the past. [Perhaps this will be students' answers. Perhaps not. This teacher would be "steering" for it.]

I: Literature can give you a steer, you know. Even some we've read here (and there is so much more help to be had). Who?

S: Atticus. Santiago.

I: And--of course--Lincoln. As the life of any man whose life is honored for its contribution to mankind. We'd better get back to this debate, by the way--

In it Douglas refers to fanatics who "ask us to vote, and eat, and sleep, and marry with Negroes." Was this good or bad for his argument?

S: The "sleeping with" was common practice not in the North but in the slave states. Perhaps he shouldn't have brought it up.

I: How does Abe counter Douglas's arguments?

S: He points out the lack of logic in three of Douglas's arguments:

1. his condoning slavery for the South but pointing out how wrong it is in the North;
2. his criticizing Lincoln for defying the Dred Scott decision while supporting a state's right to ignore court decisions at its discretion;
3. his implying that because Lincoln does not want a woman to be a slave he wants her for a wife.

He also points out the all-important difference between a mistreated, free worker and a slave: the right to fight for a change.

And when he quoted Thomas Jefferson about judges being as honest as other men and not more so, he, a Northerner, was quoting a Southerner in support of his point!

I: Abe speaks of a rephrasing: "All men are created equal except Negroes." He also said, over a hundred years ago: "When you have enslaved . . . dehumanized, denied dignity of manhood, treated men like animals, are you sure they will not turn and rend you?" Any comments?

This could lead anywhere. It will be difficult to get back to the play. But that <u>is</u> the assignment.

I: "I believe most seriously that the perpetuation of those virtues is now endangered, not only by the proponents of slavery but even more by those who echo Judge Douglas in shouting 'Leave it alone!" Comments?

S: We aren't leaving it alone any more.

I: No. "The government" is trying. That will surely take care of it, won't it?

S: Nothing will, until people--all people--<u>really</u> believe all men are created equal. [This answer will have to be educed, slowly, no doubt.]

I: How heartbreaking that it took riots and fear to make us care. Perhaps your generation will be less concerned for yourselves and more concerned about others. You know, I actually believe you already are!

"I hate it because it deprives our republic of its just influence in the world; enables the enemies of free institutions everywhere to taunt us as hypocrites; causes the real friends of freedom to doubt our sincerity." (No comment needed here!)

"The Judge said that we may be 'the terror of the world.' I don't think we want that. I think we would prefer to be

the encouragement of the world, the proof that man is at last worthy to be free." I wonder if we are more or less worthy to be free than Americans were in 1858? Or does one need to be "worthy"?

S: Freedom will disappear unless thinking, free men guard it--and thus prove themselves worthy to <u>be</u> free.

I: Yes, darn it. Worthiness to be free <u>still</u> takes what it took Lincoln: the guts to stand up and resist what gnaws at America's political health and destroys its reputation because it destroys the fact of freedom. Congress, the Office of Economic Opportunity, and all the other <u>theys</u> can improve buildings and opportunities; but "equality" can never exist until it exists in the minds and hearts of each of us.

Tenth-graders can learn this quickly. It is too late for most of their parents. Ten years in the real estate business created for the writer an unforgettable echo of "I don't object to Negroes, but . . ." Other ethnic groups, yes. Negroes, no.

But Lincoln's portrait must be completed.

<u>Scene 10</u>

<u>Teacher Reminders</u>	<u>The Picture of Lincoln</u>
Note the bases of choice for a candidate.	Beloved by all: Mary says Abe has never had an enemy.
Crimmin (politician--vote-planner), Sturveson (manufacturer--contriving), and Rev. Dr. Barrick (full of unctious benignity) are caricatures. Why?	Independence of thought and action: "The horse might run in the wrong direction." "You've thrown all your jockeys now--got the bit in your teeth when you ran against Douglas."
"Keep faith in the eternal stupidity of the voters." Comments?	Possesses a faith, but that, too, he has selected for himself: "I think there has never been any doubt about my submission to His will," but he refuses man-made creeds and will join only that church which imposes none.
	Still a wry sense of humor (the cigar-smoking)
"He'll go on doing just what we tell him when we get him in the White House."	Political sophistication--he remains his own man while attaining his goal.

Teacher Reminders

The Picture of Lincoln

Scene 11

"They cheer at every bulletin." (The eternal stupidity of the voters?)

Crimmin knows they will win. What does this indicate?

This is the time Abe should have run (10,000 volunteers in S. C. and secession threatened if Lincoln elected; civil war imminent, and the whole, terrible responsibility Lincoln's). Why didn't he run?

Why did Sherwood close the scene with Kavanaugh?

Resignation: Abe would be relieved not to win; but he accepted the nomination.

Still a sense of humor: the board, reaction to publicity

Human weakness: blow-up with Mary

Realistic: awareness of what it took to win

Scene 12

Eleven states now threatening to secede

Faithful to his purpose--and to his ideal--though aware of the risk. He keeps saying, "If I live . . . ."

T: And what was his purpose? What were the ideals he had finally discovered were worth living and dying for? (Remember Scene 6 when he envied those who had such ideals?) You can read it in his farewell speech.

"We gained democracy, and now there is the question whether it is fit to survive." He wanted to prove it was.

"Let us live to prove that we can cultivate the natural world around us, and the intellectual world and moral world within us, so that we may secure an individual, social, and political prosperity, whose course shall be forward, and which, while the earth endures, shall not pass away."

T: Yesterday we finished a portrait of Lincoln; and since we know its creator thought Lincoln was a great man (and that he did such careful research in order to create it that even Carl Sandburg was satisfied with its verisimilitude), we should be able to find in this play not only a true representation of Lincoln but a reflection of what Sherwood considered evidence of Lincoln's greatness. What qualities of greatness do you believe Lincoln possessed?

Responses will include the qualities volunteered at the opening of this presentation, but they will include something else, too. For the focus of this play--and of the portrait so

carefully evolved and so closely examined--is on the conquering of weakness(es) within Lincoln himself--on Lincoln's own civil war, which his best self came close to losing.

I: It would almost seem that Sherwood felt that greatness was proportionate to the difficulties overcome and to the suffering undergone in the process of achieving it! Could there be, do you think, any connection between Lincoln's greatness and the obstacles in his way when we first met him in Scene 1?

S: Perhaps yes. Perhaps one is strengthened by struggle.

I: What could this imply?

S: Muscles don't grow without lifting weights. Without obstacles, perhaps it would be even more difficult to develop strength of character. Perhaps hardships and handicaps can add dimensions to wisdom and to understanding that are unachievable without them. [Perhaps easy living makes it more difficult to achieve greatness, then?]

I: What weaknesses did he overcome?

S: Homeliness, self-consciousness, poverty, sub-standard speech, fear of people, fear of failure, a natural desire to avoid "becoming involved," making excuses for himslef and rationalizing these excuses with comfortable cliches.

I: Things haven't changed much, have they? Probably each one here has some part of Lincoln's battle to fight.

Would it have mattered if Lincoln hadn't won his own civil war? Does it matter if one of us doesn't win his?

Think about it.

Whatever the pacing of the preceding may have been, it is certainly time for a change. Now that the play is familiar, listening to it, or to a part of it, via recordings, could be especially enjoyable and meaningful. And after some such "breather," it would be time for measurement. The Sherwood quotation which follows could well hub a prime essay question:

> Lincoln's great achievement, most of which was accomplished by the echo of his words, was the solidification of the American ideal. But this is not a play about his achievement: it is, rather, a play about the solidification of Lincoln himself (Sherwood, p. 190).

Certainly "the solidification of Lincoln himself" is a process with which students should now be familiar. For gifted students, perhaps even the comparison of the two solidifications would be possible, although the sophistication of organization this would

demand (to say nothing of the historical knowledge needed for such an answer) could impose unfair demands.

Or, since this consideration of the play has been aimed at recognition of skill in characterization, perhaps the following question would be in order:

> From the notes you have taken in class choose three qualities of Lincoln (either strengths or weaknesses) which you feel the playwright has demonstrated with particular skill. Explain how it was accomplished, and why--at least for you--it was particularly effective.

Or a question could pivot on the qualities of Lincoln's greatness, how he acquired them, and which of them seems most responsible for his contribution to mankind. Or perhaps this:

> Slavery seemed better than what happened after Lincoln's death, when the Reconstruction Period, full of inhumanities and the evils of greed, brought incredible suffering and injustice. Would it perhaps have been better if Lincoln had not, by his determination and ideals, kept the Union alive? Why or why not?

Or one could ask what Sherwood meant when he said that most of Lincoln's great achievement was accomplished "by the echo of his words," and give them some of those words (perhaps such as appear as page 2 of Appendix D) to use in their considerations.

It is with real distress that one recognizes the timeliness of this twenty-year-old play--not as a renewed appeal against isolationism, but as a reminder that after more than a hundred years, Negroes have yet to be given equal rights and that few there be, yet, who would be gratified by their getting them. Perhaps another Lincoln will "create himself" and give himself to his country's need. Perhaps someone in this class.

For the "American Ideal" stands in need, once more and ever, of clarification--of a spokesman the echo of whose words will summon Americans to a new greatness, whatever its demands. What would it take to show that "the basic American commitment is not to affluence, not to power, not to all the marvellously cushioned comforts of a well-fed nation, but to the liberation of the human spirit, the release of human potential, the enhancement of individual dignity" ("A Sense of What Should Be, 1967, p. 21)?

Probably another leader with vision, with the strength to rule himself, and with the words . . . .

Abe Lincoln in Illinois, Robert Sherwood, the English classroom, and another mentor could conceivably spur the self-creation of such a leader and spokesman.

Need one, then, re-mention valuing?

EPILOGUE

I once had as a student-teacher a twenty-seven-year-old veteran, father of two, with close to an A-average in all his course work. He could (and did) quote, almost verbatim, such authorities as Plato or Pope or Descartes or Dewey whenever an opinion was requested.

Yet when asked for an opinion of his own, he was at a loss to respond.

And he had planned, for tenth-grade English students, daily lectures spiced with examinations.

In an effort to stir him to a new concept of the word teacher (and in lieu of shaking him physically), I one day asked whether it had ever occurred to him that what he this day did, or said--or failed to do, or say--could influence the world's future.

Though he accused me of sending chills up his spine, I somehow felt he hadn't really "heard" me.

One day much later, after my own students had been exploring the possibility that each man is morally obligated to contribute to the future of all men, I asked him whether he was planning to make such a contribution. He answered with a question.

"Isn't it a contribution just to be a teacher?"

Is it?

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APPENDIX D

ABE LINCOLN IN ILLINOIS

for use with Abe Lincoln in Illinois
A FEW OF LINCOLN'S WORDS

from the Address at Cooper Union, New York--February 27, 1860:

> Let us have faith that right makes might; and in that faith let us to the end, dare to do our duty as we understand it.

from Lincoln's First Inaugural Address--March 4, 1861:

> While the people retain their virtue and vigilance, no administration, by any extreme of wickedness or folly, can very seriously injure the government in the short space of four years.

from the Address on Colonization, to Deputation of Colored Men--August 14, 1862:

> It is difficult to make a man miserable while he feels he is worthy of himself and claims kindred to the great God who made him.

from the Address, Sanitary Fair, Baltimore--April 18, 1864:

> The world has never had a good definition of the word liberty, and the American people, just now, are much in want of one.

from Lincoln's Second Inaugural Address--March 4, 1865:

> With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow and his orphan--to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

to a caller in the White House:

> If you once forfeit the confidence of your fellow citizens, you can never regain their respect and esteem. It is true that you may fool all the people some of the time; you can even fool some of the people all the time; but you can't fool all of the people all of the time.